2003 NATIONAL ENDOWMENT FOR THE ARTS NATIONAL HERITAGE FELLOWSHIPS

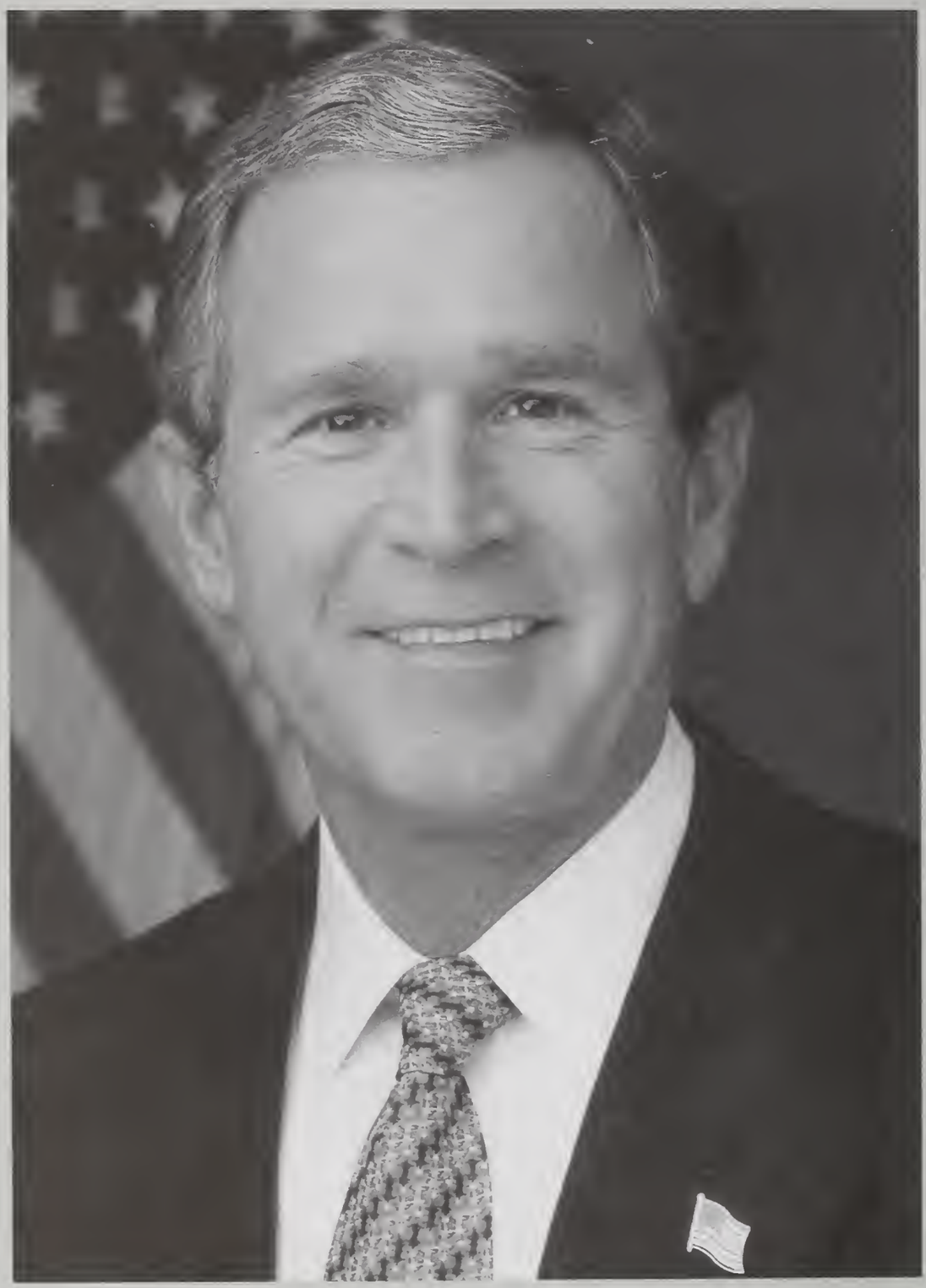
NATIONAL ENDOWMENT FOR THE ARTS

Front Cover: Hardanger fiddle by Ron Poast
Photo by: Jim Wildeman

Back Cover: Beadwork by Agnes "Oshanee" Kenmille

2003

NATIONAL HERITAGE FELLOWSHIPS



THE WHITE HOUSE

WASHINGTON

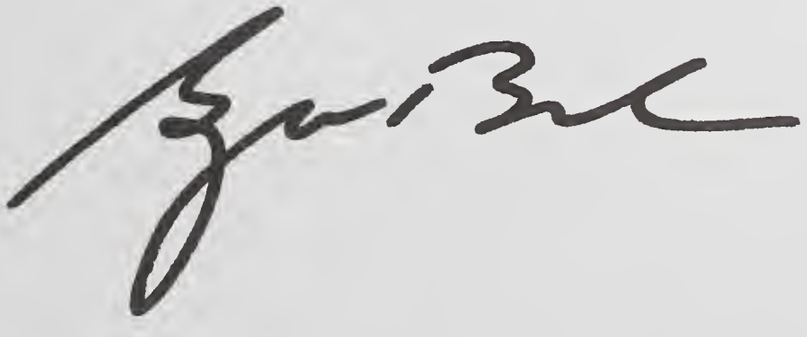
September 2, 2003

I send greetings to those gathered to recognize the 2003 National Heritage Fellows.

Folk arts reflect the creativity and freedom of our Nation. Through the National Heritage Fellowship award, our country honors American artists for their contributions to our Nation and for helping us better understand our history, culture, and values.

I commend the National Endowment for the Arts for recognizing artistic achievement and encouraging the creative spirit of talented individuals across our country. I also applaud this year's award recipients for your dedication to excellence in folk and traditional arts. Your work inspires young artists and brings joy to people of all ages.

Laura joins me in sending our best wishes.



Talabwog Men Stick Dancers

MESSAGE FROM THE CHAIRMAN

MESSAGE FROM THE DIRECTOR

SPECIAL GUEST HOST
MASTER OF CEREMONIES

CREDITS

BASQUE (BERTSOLARI) POETS
JESUS ARRIADA *San Francisco, California*
JOHNNY CURUTCHET *South San Francisco, California*
MARTIN GOICOECHEA *Rock Springs, Wyoming*
JESUS GONI *Reno, NV*

ROSA ELENA EGIPCIACO
Mundillo (Puerto Rican bobbin lace)
New York, New York

AGNES "OSHANEE" KENMILLE
Salish beadworker and regalia maker
Ronan, Montana

NORMAN KENNEDY
Weaver, singer, storyteller
Marshfield, Vermont

ROBERTO AND LORENZO MARTINEZ
Hispanic musicians
Albuquerque, New Mexico

NORMA MILLER
African American dancer, choreographer
Las Vegas, Nevada

RON POAST
Hardanger fiddle maker
Black Earth, Wisconsin

FELIPE I. AND JOSEPH K. RUAK
Carolinian stick dance leaders
Commonwealth of the Northern Mariana Islands

MANOOCHEHR SADEGHI
Persian santur player
Sherman Oaks, California

NICHOLAS TOTH
Diving helmet designer/builder
Tarpon Springs, Florida

2003 BESS LOMAX HAWES AWARD
CARMENCRISTINA MORENO
Mexican American singer, composer, teacher
Fresno, California

THE NATIONAL HERITAGE
FELLOWS 1982-2002

It is my pleasure to award the National Endowment for the Arts National Heritage Fellowships to 16 individuals who have devoted themselves to sharing and preserving the story of America through the folk and traditional arts. These fellowships constitute the highest form of federal recognition for artists in these fields.

From the making of old-time fiddles to Scottish handweaving to the choreography of African-American swing dances, these Heritage Fellows embody the international diversity within our arts that brighten and bind tight the mosaic of our nation.

This year marks my first opportunity as the new Chairman of the National Endowment for the Arts to host this weeklong celebration. Please join me in congratulating and honoring these singularly talented American artists.

Dana Gioia
Chairman
National Endowment for the Arts

Since 1982 the National Endowment for the Arts has awarded 283 National Heritage Fellowships, the highest form of federal recognition for folk and traditional artists. In this most democratic of processes, any member of the public may send in a nomination for a National Heritage Fellowship. Each year nominations are submitted from across the country and in January a panel meets with the daunting task of recommending a handful of recipients. In 2003 nearly 290 nominations were considered over a four-day review session and the panel's recommendations were forwarded to the National Council on the Arts and then to the Chairman for final approval.

When I carry out the happy task of calling the recipients to inform them of this honor, the response that I get most commonly is: "Why me?" The official reason is that after nomination, an honor in itself, fellows are selected based on three criteria: artistic excellence, a demonstrated connection with cultural heritage, and the significance of the nominee's contribution to a particular artistic tradition. My simple reply to that question, however, is often: "Because you've earned it."

Each of these recipients has spent a lifetime participating in a living legacy that can be identified as both individual and collective. These exemplars of our cultural common wealth both define us as a nation and inspire us as individuals. Please join me in celebrating this well-deserved moment in the spotlight for our 2003 National Endowment for the Arts National Heritage Fellows.

Barry Bergey

Barry Bergey
Director, Folk & Traditional Arts
National Endowment for the Arts

Sam Donaldson, a 36-year ABC News veteran, served two appointments as chief White House correspondent for ABC News from January 1998 to August 1999 and from 1977-1989. Mr. Donaldson more recently co-anchored the ABC News Sunday morning broadcast, "This Week with Sam Donaldson & Cokie Roberts" from December 1996 to September 2002. He currently hosts "The Sam Donaldson Show – Live in America," a daily news/talk radio program.

Mr. Donaldson was co-anchor with Diane Sawyer of "PrimeTime Live" from the program's premiere in August 1989 until it merged with "20/20" in 1999. He was also anchor of "World News Sunday" from 1979 to 1989 and a regular interviewer on "This Week with David Brinkley" from that program's inception in 1981 until Mr. Brinkley retired in 1996.

In 1998, Mr. Donaldson received the Broadcaster of the Year award from the National Press Foundation. The Washington Journalism Review named him the Best Television White House Correspondent in the Business in 1985 and the Best Television Correspondent in the Business in 1986, 1987, 1988 and 1989. He has won many other awards among them four Emmy Awards and a George Foster Peabody Award.

Nick Spitzer is the host of *American Routes*, the radio program from New Orleans devoted to the sources and symbols of blues and jazz, country and gospel, roots rock and soul, as well as related ethnic, regional, popular and classical styles of the music and musicians that define the American cultural landscape. *American Routes* is distributed by Public Radio International and heard locally on Washington's WAMU-FM. Recognized for an informed and witty style in presenting traditional artists and communities, Nick is also known for his cultural features on *All Things Considered*, documentary CD recordings, and PBS films. Spitzer served as the first Louisiana State Folklorist and then spent a decade at the Smithsonian—initially as senior folklife specialist and research associate and later as artistic director for the *Folk Masters* concert series produced in collaboration with Carnegie Hall and Wolf Trap.

The Bess Lomax Hawes National Heritage Fellowship, this year awarded to Carmencristina Moreno, honors "keepers of tradition" who through their efforts as organizers, educators, producers, cultural advocates or caretakers of skills and repertoires have had a major beneficial effect on the traditional arts of the United States. A member of the Lomax family of pioneering American folklorists, Bess Lomax Hawes has committed her life to the documentation and presentation of American folk artists. She has served as an educator both inside the classroom and beyond and she nurtured the field of public folklore through her service at the National Endowment for the Arts. During her tenure as Director of the NEA Folk Arts Program (1977-1993) an infrastructure of state folklorists was put in place, statewide folk arts apprenticeship programs were initiated, and the National Heritage Fellowships were created. In 1993 she received the National Medal of Arts for her many contributions in assisting folk artists nationwide and in bringing folk artistry to the attention of the public.

SPECIAL GUEST

MASTER OF

THE BESS LOMAX HAWES

HERITAGE FELLOWSHIPS CONCERT
Director: Dennis Blackledge
Production Manager: Benita Hofstetter Koman
Technical Director: Eric Annis, Lisner Auditorium
Lighting Designer: Dan Covey
Sound Design/Production: Pete Reiniger
Stage Manager: Valerie Bijur Carlson
Assistant Stage Manager: Kirsten Aymer
Production Assistants: Adrian Spencer; Adam J. Natale
Setting: Paul Falcon
Video Projection/Production: Kirby Whyte, Creative Video of Washington
Sign Language Interpreter: Hank Young
Radio Production: Mark Yacovone, Alex van Oss, WDUQ Pittsburgh
Recording: Aaron Lasko, Coupe Studios, Boulder
Ricardo Schulz, Pittsburgh Digital, Pittsburgh
Program Notes: Lillie Gordon, Mark Puryear, Andy Wallace, Madeleine Remez

The National Endowment for the Arts would like to express its appreciation to the National Council for the Traditional Arts (NCTA) for its assistance in planning the 2003 National Heritage Fellowships events, which were coordinated for NCTA by Madeleine Remez. The NCTA is a private non-profit corporation founded in 1933 and dedicated to the presentation and documentation of folk and traditional arts in the United States. The National Heritage Fellowship nominations process is administered by Mark Puryear.

NATIONAL ENDOWMENT FOR THE ARTS
Dana Gioia, Chairman
Eileen B. Mason, Senior Deputy Chairman
Ann Guthrie Hingston, Director, Office of Government Affairs
Mike Burke-Kirby, Office of Government Affairs
Felicia Knight, Director, Office of Communications
Victoria Hutter, Office of Communications
Barry Bergey, Director, Folk & Traditional Arts
Rose Morgan, Folk & Traditional Arts

NATIONAL COUNCIL FOR THE TRADITIONAL ARTS STAFF
Dennis Blackledge, Dudley Connell, Lillie Gordon, Amy Grossmann, Rhonda Jenkins, Josh Kohn, Julia Olin, Mark Puryear, Madeleine Remez
Joseph T. Wilson, Executive Director

The National Endowment for the Arts and the NCTA would also like to acknowledge the invaluable assistance of the following individuals and institutions:

The Honorable John Holum, Chairman of the Board, NCTA
The Honorable James P. Moran, United States House of Representatives
Lettie Holeman
Keybridge Marriott Hotel
Four Seasons Van and Travel
The House of Musical Traditions
The staff at Lisner Auditorium
Darrell Cummings
Anne Mercer
Trish Callahan
Alice Burns

Cracker Barrel Old Country Store, Inc. is the corporate sponsor for this year's National Heritage Fellowship events.

WAMU is the official Media Sponsor.

Language and the oral tradition have long served as central markers of Basque identity. Basques refer to themselves in their own language as Euskaldunak, or "speakers of Basque." Not surprisingly, Basques who come to the western United States hold on to this appreciation of their language and place great import on its continued presence among younger generations of Basques. The performance of the Basque improvisational poetry tradition, known as *bertsolaritza*, represents one of the most artistic and entertaining ways of keeping this language alive and in the community's consciousness.

The first major wave of Basques who immigrated to the United States came during the California Gold Rush and in the years following. Most came to pursue their traditional occupation of shepherding and also brought with them their bertsolaritza. Just as they had in the old country, the *bertsolari* (poets) entertained at nearly all community festivals and gatherings.

In a typical performance of bertsolaritza, two or more performers competitively alternate singing improvised rhyming stanzas (called *bertsoak*) using a number of traditional forms. The content of the poems is based on assigned topics often related to the life of the Basque sheepherder, such as lost love, lost wages, or lost sheep. These topics remain common to this day, though very few Basques in the United States still herd sheep. Each bertsolari is judged on his quickness, use of imagery and wit in performance. Through their constant and often boisterous verbal feedback and encouragement, audiences make clear the relative success of each participant.

Jesus Arriada, Johnny Curutchet, Martin Goicoechea, and Jesus Goni delight audiences across the West with their fast-paced and witty vocal improvisations. All four of these individuals are so universally present at Basque cultural events that nominators refused to single out any one of them. As Meg Glaser, Artistic Director of the Western Folklife Center, describes their skills: "They are respected widely for their strength of voice, skill in improvisation, gift of language, and knowledge of Basque culture."

Though bertsolaritza has experienced a renaissance in the Basque region of Spain in recent years, Arriada, Curuchet, Goicoechea and Goni are some of the few bertsolari active in the United States today, a testament to the magnitude of their cultural importance above and beyond their artistic skill. Lest we think their achievements are isolated or on the decline, we need to be reminded that Basque is one of the few languages in the world with a growing number of speakers. The 60,000 Basques in the United States celebrate their heritage with a variety of festivals and picnics across the West, including the annual Bertsolari Championship held since 1988 in Gardnerville, Nevada.

The place of these Basque poets in their community is unmatched. In the words of John Ysursa of the North American Basque Organizations, Inc, "Succinctly, they [Arriada, Curuchet, Goicechea and Goni] sustain our Basque community's cultural lifeline."

Jesus Arriada

Photo: Paul Barthe

Martin Goicoechea

Photo: Jean Paul Barthe

Johnny Curutchet

Photo: Jean Paul Barthe

Jesus Goni

Photo: Lisa Corcos

BASQUE BERTSOLARI

JESUS
SAN FRANCISCO, CA

JOHNNY
SOUTH SAN FRANCISCO, CA,

MARTIN
ROCK SPRINGS, WY

JESUS
RENO, NV

Photo: Martha Cooper

ROSA ELENA

BOBBIN LACE "MUNDILLO"
NEW YORK, NY

Mundillo, the art of weaving delicate lace using wooden bobbins wrapped with thread, originated in 16th century Italy and then spread across Europe. It flourished in Spain and later came to Puerto Rico, where it was refined in towns such as Moca and Isabella.

Rosa Elena Egipciaco has been practicing the art of mundillo for more than 60 years. Born in Moca into a family steeped in lace-making, she recalls learning this tradition at the age of three or four, from her mother and grandmother, both noted makers of lace. As a young girl, she remembers making lace with friends, a practice that permeated the rest of her life in many ways. She recalls how some of her companions would even hide love letters from secret admirers in the back of their looms.

After receiving her bachelor's degree from the University of Rio Piedras, Egipciaco continued to practice mundillo. She co-founded the Cultural Center of Moca, and soon became its first female president. She was also recognized as a certified artist through the prestigious Instituto de Cultura Puertorriqueña.

In 1986, Egipciaco moved to New York and dedicated herself to teaching lace-making through a variety of programs ranging from workshops for the International Ladies Garment Workers Union and La Casa de la Herencia Cultural Puertorriqueña to serving as a master in the New York State Council on the Arts Folk Arts Apprenticeship Program.

While there are a few *mundilleras* in New York City, Egipciaco's work stands out as highly complex. She creates collars, bonnets, purses, tablecloths, doilies, baby booties, stoles, handkerchiefs, blouses, appliqués, bridal veils, napkins, and pillowcases, and uses both traditional patterns and her own new designs.

Egipciaco currently teaches at Boricua College in Brooklyn and demonstrates the art of lace-making at institutions such as the American Museum of Natural History, El Museo del Barrio, the Office of the Commonwealth of Puerto Rico, Columbia University and New York University. She also displays and presents her work at numerous festivals around the New York area, including the Rockland County Folklife Festival and the Latin American Caribbean Cultural Arts Festival in Amsterdam, NY. For many younger Puerto Ricans in the region, Egipciaco and her mundillo are their first exposure to this tradition.

Egipciaco is saddened by the idea that the number of practitioners of mundillo is dwindling, both in the United States and Puerto Rico. As a result, she works feverishly and constantly to create as many examples of this art and to teach as many young people as possible. She dreams someday of being able to build a museum in her Puerto Rican hometown dedicated to the preservation, celebration and perpetuation of the art of mundillo.

Agnes "Oshanee" Kenmille remembers doing her first beadwork 76 years ago when she was 11 years old. She beaded a four-leaf clover on a small purse that she intended to take to a Fourth of July celebration. Kenmille's mother was so pleased with her daughter's work that she gave Agnes some extra beads to fill in the background, and that initiated her lifetime of artistic creation.

Although Kenmille has spent most of her life on the Flathead Reservation in northwestern Montana, she is known worldwide for her skills in beadwork, hide tanning, and leatherwork, traditions that are each in their own right extremely difficult to master. She receives orders from all over the world for her creations and is locally known as the best tanner and maker of traditional clothing on the reservation. At local powwows and celebrations, Kenmille's creations – moccasins, vests, dresses and more – can be seen sprinkled throughout the crowd.

Traditional deer hide tanning is a skill that takes strength, perseverance, timing, precision and an understanding of the subtle changes in texture that characterize a hide as it is transformed by the process. Her beadwork is of the utmost quality and she is known for several of her own original designs and styles.

Kenmille is committed to passing on her honored skills to younger generations and has been doing so in her own home for many years. She has taught hide tanning and beadwork for more than a decade at Salish Kootenai College and it is only because of her that the traditional tanning method has survived. Along with promoting a respect for these traditional crafts, Kenmille adamantly believes in the modern relevance and importance of other tribal values and traditions, a philosophy she shares with all of her students.

Even in light of these accomplishments, Kenmille's role as a tradition bearer goes beyond her ability as a tanner and the beautiful regalia she creates. Born to Salish parents, and married into Kootenai families, Kenmille is one of the few remaining elders who speak Salish and Kootenai fluently. She offers instruction in the Salish language at the tribal high school, Two Eagle River School. She also often acts as the reservation's head woman dancer at celebrations.

Kenmille has for years been recognized by her community as an elder and teacher and in 2001, she received the Montana Governor's Award for the Arts. Known for her ability to present tradition with just the right balance of seriousness and humor, she proudly continues to spread cultural traditions through both her teaching and her wonderful creations themselves. As D. Fred Matt, Chairman of the Tribal Council of The Confederated Salish and Kootenai Tribes of the Flathead Nation, describes it, "We have long recognized her role as one of our master artists and venerated cultural leaders. Her role in language, history, and cultural rejuvenation and maintenance for this nation cannot be overstated."

AGNES "OSHANEE"
HEMILLE

SALISH BEADWORK AND TANNING
RONAN, MT

NORMAN

KENNEDY

WEAVER, SINGER, STORYTELLER

MARSHFIELD, VT

Norman Kennedy, from Aberdeen, Scotland is a keeper of the old ways, a master practitioner and teacher of the textile arts, and a performer of the stories and songs that he learned while growing up in his native land. Kennedy was born and raised in a two room flat in Aberdeen's inner city where his family had been shipbuilders and merchant seamen for at least three generations, with roots in the area stretching back to the thirteenth century. Traditional songs were an integral part of his upbringing; his mother, father, and other family members all sang, and the noted ballad singer Jeannie Robertson lived across the street. When he was twelve he went to work on the farm of country relatives and learned to work with the older generations at the harvest, and in food production, using the old tools and methods, which included singing to accompany the work.

He left school at sixteen and worked for a while as a tax collector, spending his off hours at a local tweed-weaving establishment, quietly absorbing the trade. It was around this time that Kennedy began to appear with country dancers and fiddlers at villages, estates and castles of the local gentry, singing and learning songs from other traditional singers. In 1952 he began to travel to the isle of Barra in the Outer Hebrides and for the next twelve years, made an annual pilgrimage to learn the local Gaelic dialect, along with songs, stories, customs, and weaving techniques of the islanders.

In 1965, Kennedy was invited to perform at the Newport Folk Festival by Ralph Rinzler as part of the program "Origins of the American Ballad Tradition." The next year Rinzler, who left Newport to co-found the Smithsonian's Festival of American Folklife, invited Kennedy back to the states to work with him in collecting textiles and other folk crafts for the Country Roads Shop in Cambridge, Massachusetts. Kennedy's skills and knowledge of traditional textile practices soon brought him to Colonial Williamsburg, where he served as master weaver from 1967-1972.
A couple of years later he moved to Marshfield, Vermont, where he founded the Marshfield School of Weaving, located in a 200 year old barn, and began to teach the processes and practices involved in traditional textile manufacture, from growing flax and raising sheep to harvesting, shearing, carding spinning and weaving the cloth, using traditional tools and equipment.

Over the past four decades Kennedy has appeared at hundreds of festival and concerts throughout North America and the British Isles, from the National and Smithsonian folk festivals to St Andrew's Society meetings and Robert Burns Nights. He frequently returns to Scotland and has performed many times at the Edinburgh Folk Festival. He is also in constant demand to teach traditional weaving workshops and has served as a consultant to numerous museums for traditional textile collections and exhibits.

A few years ago, Kennedy was teaching a workshop in the rarely practiced community method of waulking the wool to shrink it, where a group of people sit around a large table and pass along a long piece of sodden cloth, beating it on the table while singing rhythmically. Asked why he didn't use some new labor and cost-saving devices to accomplish the task, Kennedy replied with his own question: "How much is a pound of pride and maybe a half a pound of satisfaction?"

Roberto Martinez was born and raised in the farming village of Chacon in the mountains of northern New Mexico, a region that is a stronghold of New Mexican Hispanic (sometimes called "Spanish Colonial") culture. Roberto's musical odyssey began at the age of six when his uncle fashioned him a guitar from a gallon gasoline container, with wire for strings. In 1951 Roberto married his wife, Ramona, herself from a family of musicians, and shortly thereafter, moved to Denver, where he began playing New Mexico-style music with his wife's uncle Jesús Ulibarri.

In 1960, Roberto and his wife moved to the Albuquerque area and took a job as the first Hispanic Employment Program Manager at Kirkland Air Force Base. A year later he founded Los Reyes de Albuquerque, playing a wide range of Mexican music and became a mainstay of Albuquerque's Hispanic musical life. During this time Roberto and Ramona raised five children, all of whom took up music. In particular, his son Lorenzo showed an interest in the old melodies of northern New Mexico and southern Colorado.

Lorenzo, born in 1954, studied violin and guitar as a youth, and decided to become a professional musician. When he was fifteen he recorded an album of New Mexican dance music, entitled *El Redondo Largo*, and a few years later recorded *Ambos*, an album of New Mexican wedding music, based on his family's songs and research in the tradition. A third album, *Música Antigua*, continued in this vein. These albums were pioneering efforts in documenting and disseminating the regional Hispanic musical tradition of New Mexico. In 1978-79 Lorenzo went to Mexico City to immerse himself in the Mariachi scene. After touring around Mexico and the southwestern United States, he returned to Albuquerque and rejoined his father in Los Reyes de Albuquerque, as well as playing in Mariachi Tenampa, one of New Mexico's premier ensembles.

Meanwhile, Roberto, who retired in 1982, was rededicating himself to performing and promoting socially conscious Hispanic music. During the 1960s he began composing *corridos* on contemporary topics, including a regional hit memorializing Daniel Fernandez, a local hero and casualty of the Vietnam war, and "El Corrido de los Astronautas" about the NASA Challenger tragedy. He also founded two record labels dedicated to the dissemination of New Mexican Hispanic music.

In 1982 Roberto and Lorenzo were chosen to perform on the landmark "Raices Musicales" tour of five Mexican and Mexican American musical roots traditions produced by the National Council for the Traditional Arts, and they participated in two subsequent tours in 1988 and 1990.

In his retirement Roberto continues to perform at senior citizen centers and social service agencies throughout northern New Mexico. In 1999 he received the Governor's Award for Excellence in the Arts. Lorenzo now works as a police officer on a pueblo near Albuquerque, but continues to perform and compose songs and instrumentals.

Daniel Sheehy, director of Smithsonian Folkways recordings, sums up the Martinezes' importance to their community: "Roberto and Lorenzo Martinez are firmly rooted in New Mexican Hispanic culture and are among a handful of activists who have worked to keep their heritage alive. Roberto's uncompromising cultural activism combined with Lorenzo's musical talent and creativity makes for a whole that is much greater than the sum of the parts."

ROBERTO AND LORENZO

MARTINEZ

HISPANIC MUSICIANS
ALBUQUERQUE, NM

NORMA
MILLER

AFRICAN AMERICAN LINDY HOP
AND SWING DANCER
LAS VEGAS, NV

"Would I?!" emphatically replied 12-year-old Norma Miller, just having been asked to enter the famous Savoy Ballroom for the first time to perform. This was her first dance in a location other than the sidewalk and since that time, her role as a dance creator and choreographer, her skill and style, and her commitment to making certain that swing dances live on have deservedly earned her the title the Queen of Swing.

Norma Miller is considered one of the creators of the acrobatic style of the swing dancing known as Lindy Hop, characterized by its fast-paced, emphatic movements and aerial leaps and throws. Miller first saw swing dancing from the fire escape of her mother's apartment, which directly faced the back of the Savoy Ballroom in Harlem, New York City. She remembers watching the shadows of the dancers as they moved across the floor to the music of Chick Webb's famous orchestra and begging her mother to let her stay awake late enough to hear the ends of songs. In 1934, a few months after her first entrance in the famous club, Herbert "Whitey" White of "Whitey's Lindy Hoppers" saw her dancing and asked her to join his group, soon to take an extended European tour. Miller became one of the first dancers to perform the Lindy Hop outside of the United States.

Upon her return, Miller toured with Ethel Waters from 1937 to 1940, during which time she appeared as a dancer in the Marx Brothers movie *A Day at the Races* and rubbed shoulders with such famous artists as Duke Ellington, Sammy Davis, Jr. and Count Basie. In 1940, she founded her own dance company, called the "Norma Miller Dancers" and soon after appeared in the legendary Lindy Hop sequence featured in the movie *Hellzapoppin'* (1941). Pursuing a career in both dance and comedy, she began working with comedian Redd Foxx in 1963 and later joined him on the 1970s television series *Sanford and Son*.

Norma Miller not only helped produce the swing craze the first time it came around, but she's stuck around, with as much enthusiasm, for the revival. In the 1980s, she, along with fellow Whitey's Lindy Hopper and National Heritage Fellow Frankie Manning, began teaching swing at conferences and classes all over the country. Today, now in her mid-eighties, she judges competitions and teaches master classes at Stanford University and the University of Hawaii.

In 1996, Miller released her memoirs in a book entitled *Swingin' at the Savoy* (Temple University Press). Due to its lively and youthful descriptions of anecdotes and historical events from the heyday of swing, this work has a pivotal place in the swing era literature. She is also quite an accomplished choreographer, with Alvin Ailey's *Opus McShann*, the dance scenes from Spike Lee's *Malcolm X*, and Debbie Allen's made-for-television movie *Stompin' at the Savoy* to her credit.

Norma Miller's breathtaking talent, immovable spirit, willingness to share, and irrepressible humor make her one the most important figures in swing, "America's Only Dance Art Form." As Frankie Manning says, "This lady has done it all!"

Ron Poast of Black Earth, Wisconsin, is a master builder of the hardanger fiddle, the national instrument of Norway, brought to the Upper Midwest by early Norwegian settlers. Hardanger fiddle construction requires not only the skills of violin making, but also the artistic talent to carve the hardanger's distinctive dragonhead scroll and execute the pearl inlay and india ink flowers adorning the instrument's fingerboard and scroll. In addition to the strings that run on top of the fingerboard, the hardanger fiddle has a set of strings that run under the fingerboard and vibrate sympathetically when the primary strings are played.

Born in rural southwestern Wisconsin, Poast grew up immersed in the ethnic musical traditions of the region. His father was a fiddler and he learned to play at an early age, taking an active part in the old time music scene in his community. He was also a skilled machinist, and was drawn to the luthier's trade, combining his musical and mechanical skills to construct fine stringed instruments. Initially he learned to make banjos and other instruments working in the shop of C.C. Richelieu in Oregon, Wisconsin. After a few years, he opened his own shop, Poastmark, in Black Earth, where he has perfected his skills in making the elaborate and intricate hardanger fiddle over the last thirty years, achieving a national reputation in the process.

Ron Poast's fiddles have appeared in important exhibits throughout the region, and he has traveled extensively demonstrating his craft, including an appearance at the Smithsonian Folklife Festival in Washington, D.C., in 1998, when Wisconsin was the featured state. But he is more than just a maker. He is also a highly-regarded instructor in the art of fiddle-making, and has presented workshops for the Hardanger Fiddle Association of America for many years. He frequently travels to Scandinavian cultural gatherings, sharing his expertise and exchanging ideas with other fiddle makers and newcomers to the art. In this way, Ron Poast is responsible for introducing thousands of people to the Hardanger fiddle through his commitment to his craft and culture.

Ron Poast's role in the revival of the hardanger fiddle in Norwegian-American culture is summed up by Darrell Henning, chief curator of the Vesterheim Norwegian-American Museum: "Until Ron began to produce his quality instruments, the most recently made examples of which I was aware were made in the 1930s and 1950s as 'memory' pieces of Old World romanticism. Although there were always a few artists who played the hardanger fiddle, their numbers were dwindling. Ron reintroduced the instrument in America and made high quality instruments which were meant to be played. In doing so, he has encouraged and promoted interest in the Norwegian traditional folk music of this very special instrument."

RON
POAST

HARDANGER FIDDLE MAKER
BLACK EARTH, WI

Left to right: Jess, Felipe and Joseph Ruak

FELIPE AND JOSEPH RUAK

CAROLINIAN STICK DANCE
SAIPAN, COMMONWEALTH OF THE
NORTHERN MARIANA ISLANDS (CNMI)

Felipe I. and Joseph K. Ruak are the artistic directors of the Talabwog Men Stick Dancers, a traditional Carolinian dance group based in Saipan, an island in the Commonwealth of the Northern Mariana Islands (CNMI). The Carolinian people migrated to Saipan more than 100 years ago, many sailing in small canoes from their typhoon-devastated island homes. The Carolinians brought with them their unique traditions, including the stick dances taught within village clans.

These intricate dances, accompanied by chants, involve the rhythmic striking of long poles against those of fellow dancers in a highly stylized pattern of thrusts and turns. For many years, before the emigration from the Carolinian Islands, these dances were used to teach young men the war tactics necessary to defend their clans against others on the islands. According to the oral record, the dances came in a dream to one of the ancestors: "Deep in the dark, gray woods, the old man gathered the warriors of the clan. 'Pay attention,' he said, 'for this may be our only hope of survival. Light the fire within you and without you, light the bonfire that we may see what we do in the dark of night. Learn to fly, learn to sweep, leap, and chant.' "

Felipe Ruak survived the brutal Japanese occupation and United States takeover that World War II brought to his island. With the changes that came following the war, he noticed a drastic decline in the performance of the stick dance. More than 20 years ago, Felipe became worried that the knowledge of the dances was fading, when in actuality, the situation was much worse. The dance was nearly nonexistent. He decided to form a dance group with his sons and other village members. This group performed at the first Flame Tree Festival on Saipan and participated in the 1985 Festival of Pacific Arts in Tahiti. Since then, they have traveled to both Guam and Japan to perform. Joseph, after returning from college in Colorado, inherited the mantle of teacher from his father and began teaching dances and chants to the young people of his village on Saipan and now very often leads the Talabwog Dancers.

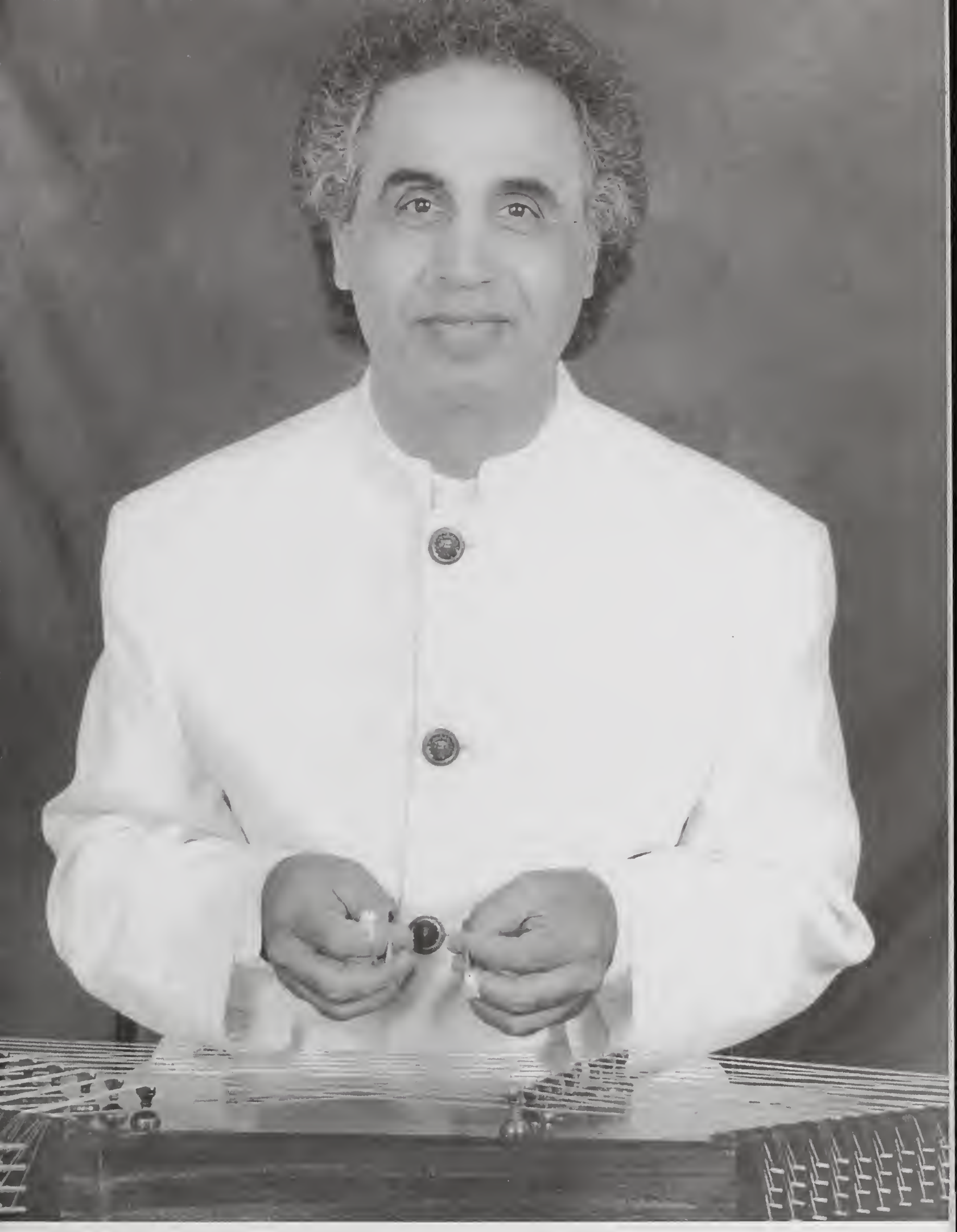
To this day, Felipe serves as the guardian of his clan's stick dances and continues to recruit young people for this traditional cultural responsibility. His teaching focuses on authenticity and preservation. In efforts to ensure the continuity of this tradition, Felipe has trained a number of teachers whose efforts he hopes will allow this tradition to continue to flourish. Felipe and his son have never been paid for any of their work, but instead keep teaching and dancing out of love for their heritage and a sense of cultural duty. Felipe's commitment to this art form and the quality that his group has achieved were recognized in 1998, when the Talabwog Men Stick Dancers received the Governors Award for Outstanding Traditional Performing Group in the Commonwealth. As the CNMI Governor Pedro P. Tenorio put it, "With determination, and at great personal sacrifice, Mr. Ruak, and his son, Joseph, have revived the art of Carolinian stick dancing in our islands."

Over the past thirty years, the Iranian community in Los Angeles has grown from just a few thousand to nearly a half million people. Dr. Manoochehr Sadeghi, master performer of contemporary Persian classical music on the *santur* (Persian hammered dulcimer), is recognized as the central artistic figure of this community. Through his performances and perhaps even more poignantly through his role as a teacher, Mr. Sadeghi has helped his tradition to flourish in his new community. Born in Tehran, Iran in 1938, Dr. Sadeghi was attracted to the santur at a very young age. He became the prized pupil of legendary Persian classical musician, Abol Hassan Saba. By age 15, he had begun teaching lessons on his instrument and in 1958, he was accepted as a faculty member at the Conservatory of Persian National Music. Dr. Sadeghi was a member of the orchestra that performed at the home of the Shah of Iran and held regular concerts as a soloist there. He also played extensively abroad, including command performances in the United States, Great Britain, Denmark, India and Israel.

The Persian classical music performed by Dr. Sadeghi consists of a traditional repertoire of approximately 300 short melodies known as the *radif*. In performance, these melodies become the roots of extended improvisations. Persian classical musicians are judged mainly on their knowledge of the radif as well as their ability to improvise using this repertoire. In 1964, Dr. Sadeghi immigrated to Los Angeles, but not before Iranian television could air a "farewell special" dedicated solely to him. Since that time, he has become a cultural fixture in the local Iranian community. Over the years, he has taught countless local students, sometimes regardless of whether or not they could pay for lessons. In 2002, he received a Durfee Foundation Master Musician Award, which supports master musicians from the Los Angeles area in multi-year apprenticeships with advanced students. That same year, he took his role as a community arts leader even further by founding the Nakisa Music Institute, a Persian and world music school with two locations in Sherman Oaks and Newport Beach, California.

Dr. Sadeghi has also played an important role in the academic community. From 1967 to 1997, he taught Persian classical music theory, history and performance as a faculty member in UCLA's Department of Ethnomusicology, where he also completed a masters degree himself on *Improvisation in Non-Rhythmic Solo Instrumental Contemporary Persian Art Music* (UCLA, 1971).

Dr. Sadeghi also performs, records and composes extensively to this day. He has collaborated on performances and recordings with jazz artist Stephane Grappelli and Indian classical musician L. Subramanian. In 2002, he released a solo recording entitled *Visions*, which highlights his ability to work within the tradition but at the same time infuse it with new ideas and experiences.



MANOOCHEHR

SADEGHI

PERSIAN SANTUR PLAYER
SHERMAN OAKS, CA

NICHOLAS
TOTH
DIVING HELMET MAKER
TARPON SPRINGS, FLORIDA

Men of Greek descent have been diving off the west coast of Florida for over a century, venturing into the depths to harvest the valuable natural sponges found in the warm waters of the Gulf of Mexico. Tarpon Springs, located just northwest of Tampa, is the center of this trade, and the Greek American population that dominates it. Although most divers today use modern scuba gear, a few still wear the traditional canvas and rubber suit, topped by helmets made of copper, brass, and plate glass, exquisite works of art and utility built by Nicholas Toth.

Toth learned to construct diving helmets from his grandfather, Antonios Lerios, who was born on the Dodecanese island of Kalymnos, where people have dived for sponges for millennia. Lerios learned helmet making and other maritime crafts in the shipyards of Istanbul, before coming to Tarpon Springs in 1913 to join his father, who had emigrated in 1905. Over the years he established a reputation as the finest and most innovative maritime craftsman in the community, creating a one-piece diving helmet of spun copper, with redesigned windows, air valves, and breastplate. This helmet became standard gear for Tarpon Springs' divers, and is still in use today. Antonios Lerios continued to make helmets almost to his death at one hundred in 1992, passing the secrets of the craft to his grandson, Nicholas.

Toth grew up in the house where his grandparents and parents lived, regularly visiting his grandfather's machine shop to watch him work and try his hand at making equipment. Toth earned a degree in political science from the University of Florida but, rather than pursue graduate studies, decided to apprentice himself to his grandfather, then in his eighties, and master the art of helmet making. They began working together in 1979, and continued the relationship until Lerios' death in 1992, at which point Toth assumed the family business.

Since that time, Nicholas has continued to produce and improve the diving helmets, making both technical and aesthetic innovations as his grandfather did before him. His reputation has spread beyond his local community and industrial divers who work in the colder, rougher waters of the San Francisco Bay area use his helmets in their work, citing the custom design and superb workmanship. Each helmet takes over 120 hours to produce. Toth's helmets are on display in several museums in Florida, and he receives orders worldwide from diving clubs and individuals who want to display his helmets as occupational art. A touring exhibition entitled *Florida Folklife: Traditional Arts in Contemporary Florida* prominently featured the diving helmets of Nicholas Toth and his workshop was the subject of a *National Geographic Explorer* program.

Nicholas Toth's importance to his community lies not only in his singular craftsmanship, but also in his role in preserving and perpetuating the cultural heritage of the Greek community of Tarpon Springs.

CARMENCRISTINA

MORENO

MEXICAN AMERICAN SINGER,
COMPOSER, TEACHER
FRESNO, CA

Carmencristina Moreno, recipient of the Bess Lomax Hawes Award, is a gifted musician, songwriter, and teacher. She is the daughter of pioneering Mexican American singers who were based in the Los Angeles area during the late 1930s and 1940s. Her parents performed as *Dueto Los Moreno* and, in addition, her father Luis Moreno formed one of Los Angeles' first Mariachi groups, often performing with visiting Mexican singers. A close friend of the family during this period was Lalo Guerrero, a 1991 National Heritage Fellowship recipient and National Medal of the Arts winner. As a result, during her early years Moreno was exposed to the rich musical environment of the emerging Mexican American music scene in Southern California.

During the post-war years, the Moreno family moved to California's San Joaquin Valley to labor as farm workers and to raise their children, never giving up their musical performances. In 1976, Moreno gained widespread attention through her appearance on the milestone recording *¡Si Se Puede!* (Yes, It Can Be Done!) for which she composed the songs "Corrido de Dolores Huerta" and "Sangre Antigüa" (Ancient Blood). Later she would write an ode to César Chávez. An authority on Mexican-American music observes that it was during this time that she "infused her music with a spirit of social consciousness." While in Fresno in 1982 she also performed with Lydia Mendoza, a pioneer Mexican American performer and one of the first recipients of the National Heritage Fellowship. Over the period from 1981 through 1999, Moreno shared her artistic talents through her work and association with Radio Bilingüe, Inc., the national distributor of Spanish language programming on public radio, through events such as the network's Farm Workers Concert Series, as a guest on their radio program "Mi Padre y Yo" (My Father and I) and on their Música Internacional Program. She also served as director of the Ranchera Voice workshop for their annual Viva el Mariachi! Festival.

Moreno also participated in the 1993 Smithsonian Festival of American Folklife, conducting workshops and performing her songs of labor and life in the Central Valley. She continues to educate broader audiences about Mexican-American musical heritage through a teaching program she created, *Parallel Histories of the United States and Mexico through Music*, and she has conducted classes in schools throughout the region. In 2001 she was given the Horizon Award by the Fresno Arts Council in recognition of her lifetime of work as an educator and performer.

AWARDEES

1982-2002

Dewey Balfa*
Cajun Fiddler
Basile, LA

Joe Heaney*
Irish Singer
Brooklyn, NY

Tommy Jarrell*
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones*
Georgia Sea Island Singer
Brunswick, GA

George Lopez*
Santos Woodcarver
Cordova, NM

Brownie McGhee*
Blues Guitarist
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza
Mexican-American Singer
Houston, TX

Bill Monroe*
Bluegrass Musician
Nashville, TN

Elijah Pierce*
Carver/Painter
Columbus, OH

Adam Popovich*
Tamburitza Musician
Dolton, IL

Georgeann Robinson*
Osage Ribbonworker
Bartlesville, OK

Duff Severe
Saddle Maker
Pendleton, OR

Philip Simmons
Ornamental Ironworker
Charleston, SC

Sanders " Sonny" Terry*
Blues Musician
Holliswood, NY

Sister Mildred Barker*
Shaker Singer
Poland Springs, ME

Rafael Cepeda*
Bomba Musician/Dancer
Santurce, PR

Ray Hicks*
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks*
Appalachian
Musician/Storyteller/
Instrument Maker
Vilas, NC

John Lee Hooker*
Blues Guitarist/Singer
San Carlos, CA

Mike Manteo*
Sicilian Marionettist
Staten Island, NY

Narciso Martínez*
Texas-Mexican
Accordionist/Composer
San Benito, TX

Lanier Meaders*
Potter
Cleveland, GA

Almeda Riddle*
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Joe Shannon
Irish Piper
Chicago, IL

Alex Stewart*
Cooper/Woodworker
Sneedville, TN

Ada Thomas*
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer*
Black Quilter
Columbus, GA

Lem Ward*
Decoy Carver/Painter
Crisfield, MD

Dewey Williams*
Shape Note Singer
Ozark, AL

Clifton Chenier*
Creole Accordionist
Lafayette, LA

Bertha Cook*
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten*
Black Songster/Songwriter
Syracuse, NY

Burlon Craig*
Potter
Vale, NC

Albert Fahlbusch
Hammered Dulcimer
Maker/Player
Scottsbluff, NE

Janie Hunter*
Black Singer/Storyteller
Johns Island, SC

Mary Jane Manigault
Seagrass Basket Maker
Mt. Pleasant, SC

Genevieve Mougin*
Lebanese-American Lace Maker
Bettendorf, IA

Martin Mulvihill*
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims*
Black Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo
Player/Singer
Coeburn, VA

Margaret Tafoya*
Santa Clara Pueblo Potter
Espanola, NM

Dave Tarras*
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana*
EskimoMaskmaker/
Dancer/Singer
Anchorage, AK

Cleofes Vigil*
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau'i Zuttermeister*
Hula Master
Kaneohe, HI

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias
Greek Clarinetist
Astoria, Queens, NY

Jimmy Jausoro
Basque Accordionist
Boise, ID

Mealii Kalama*
Hawaiian Quilter
Honolulu, HI

Lily May Ledford*
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard*
Norwegian Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negrón-Rivera
Puerto Rican Instrument Maker
Morovis, PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy
Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend
Blues Musician/Songwriter
St. Louis, MO

Horace "Spoons" Williams*
Spoons/Bones Player/Poet
Philadelphia, PA

Alphonse "Bois Sec" Ardoin
Black Creole Accordionist
Eunice, LA

Earnest Bennett*
Anglo-American Whittler
Indianapolis, IN

Helen Cordero*
Pueblo Potter
Cochiti, NM

Sonia Domsch
Czech-American Bobbin
Lace Maker
Atwood, KS

Canray Fontenot*
Black Creole Fiddler
Welsh, LA

John Jackson*
Black Songster/Guitarist
Fairfax Station, VA

Peou Khatna*
Cambodian Court
Dancer/Choreographer
Silver Spring, MD

Valerio Longoria*
Mexican-American Accordionist
San Antonio, TX

Joyce Doc Tate Nevaquaya*
Comanche Indian Flutist
Apache, OK

Luis Ortega*
Hispanic-American
Rawhide Worker
Paradise, CA

Ola Belle Reed*
Appalachian Banjo
Picker/Singer
Rising Sun, MD

Jenny Thlunaut*
Tlingit Chilkat Blanket Weaver
Haines, AK

Nimrod Workman*
Appalachian Ballad Singer
Mascot, TN/Chattaroy, WV

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Accordionist/
Polka Master
Greenfield, WI

Genoveva Castellanoz
Mexican-American
Corona Maker
Nyssa, OR

Thomas Edison "Brownie"
Ford*
Anglo-Comanche Cowboy
Singer/Storyteller
Hebert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson*
African-American Religious
Singer/Orator
Atlanta, GA

Raymond Kane
Hawaiian Slack Key
Guitarist/Singer
Wai' anae, HI

Wade Mainer
Appalachian Banjo
Picker/Singer
Flint, MI

Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI

Allison " Totie" Montana
Mardi Gras Chief/
Costume Maker
New Orleans, LA

Alex Moore, Sr.*
African-American Blues Pianist
Dallas, TX

Emilio* and Senaida Romero*
Hispanic-American
Craftsworkers in
Tin and Embroidery
Santa Fe, NM

Newton Washburn
Split Ash Basketmaker
Littleton, NH

Pedro Ayala*
Texas-Mexican Accordionist
Donna, TX

Kepka Belton
Czech-American Egg Painter
Ellsworth, KS

Amber Densmore*
New England
Quilter/Needleworker
Chelsea, VT

Michael Flatley
Irish-American Stepdancer
Palos Park, IL

Sister Rosalia Haberl *
German-American Bobbin
Lacemaker
Hankinson, ND

John Dee Holeman
African-American
Dancer/Musician/Singer
Durham, NC

Albert "Sunnyland Slim"
Luandrew*
African-American Blues
Pianist/Singer
Chicago, IL

Yang Fang Nhu
Hmong Weaver/Embroiderer
Detroit, MI

Kenny Sidle
Anglo-American Fiddler
Newark, OH

Willie Mae Ford Smith*
African-American Gospel Singer
St. Louis, MO

Clyde "Kindy" Sproat
Hawaiian Cowboy
Singer/Ukulele Player
Kapa' au, HI

Arthel "Doc" Watson
Appalachian Guitar
Player/Singer
Deep Gap, NC

John Cephas
Piedmont Blues Guitarist/Singer
Woodford, VA

The Fairfield Four
African-American *a capella*
Gospel Singers
Nashville, TN

José Gutiérrez
Mexican Jarocho
Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel
German-American Concertina
Maker
New Ulm, MN

Vanessa Paukeigope Jennnings
Kiowa Regalia Maker
Anadarko, OK

Ilias Kementzides
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Mabel E. Murphy*
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson
African-American Tapdancer
Philadelphia, PA

Earl Scruggs
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

Howard Armstrong
African-American String Band
Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican Mariachi Musician
Monterey Park, CA

Giuseppe and Raffaela
DeFranco
Southern Italian Musicians
and Dancers
Belleville, NJ

Maude Kegg*
Ojibwe Storyteller/Craftsman/
Tradition Bearer
Onamie, MN

Kevin Locke
Lakota Flute
Player/Singer/Dancer/Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen
Finnish Accordionist
Mass City, MI

Emilio Rosado*
Woodcarver
Utuado, PR

Robert Spicer*
Flatfoot Dancer
Dickson, TN

Douglas Wallin*
Appalachian Ballad Singer
Marshall, NC

Etta Baker
African-American guitarist
Morgantown, NC

George Blake
Native American craftsman
(Hupa-Yurok)
Hoopa, CA

Jack Coen
Irish-American flautist
Bronx, NY

Rose Frank*
Native American cornhusk weaver (Nez Perce)
Lapwai, ID

Eduardo "Lalo" Guerrero
Mexican-American singer/guitarist/composer
Cathedral City, CA

Khamvong Insixiengmai
Southeast Asian singer (Lao)
Fresno, CA

Don King
Western saddlemaker
Sheridan, WY

Riley "B.B." King
African-American bluesman
Itta Bena, MS and Las Vegas, NV

Esther Littlefield
Alaskan regalia maker (Tlingit)
Sitka, AK

Seisho "Harry" Nakasone
Okinawan-American musician
Honolulu, HI

Irvan Pérez
Isleño (Canary Island) singer
Poydras, LA

Morgan Sexton*
Appalachian banjo player/singer
Linefork, KY

Nikitas Tsimouris*
Greek-American musician (bagpipe player)
Tarpon Springs, FL

Gussie Wells*
African-American quilter
Oakland, CA

Arbie Williams
African-American quilter
Oakland, CA

Melvin Wine*
Appalachian fiddler
Copen, WV

Francisco Aguabella
Afro-Cuban drummer
Manhattan Beach, CA

Jerry Brown
Potter (southern stoneware tradition)
Hamilton, AL

Walker Calhoun
Cherokee musician/dancer/teacher
Cherokee, NC

Clyde Davenport
Appalachian fiddler
Monticello, KY

Belle Deacon*
Athabascan basketmaker
Grayling, AK

Nora Ezell
African-American quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee/Potowatomi regalia maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish singer
Rego Park, NY

John Naka
Bonsai sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese *Toissan muk' yu* folk singer
New York, NY

Marc Savoy
Cajun accordion maker/musician
Eunice, LA

Othar Turner*
African-American fife player
Senatobia, MS

T. Viswanathan*
South Indian flute master
Middletown, CT

Santiago Almeida*
Texas-Mexican conjunto musician
Sunnyside, WA

Kenny Baker
Bluegrass fiddler
Cottontown, TN

Inez Catalon*
French Creole singer
Kaplan, LA

Nicholas* & Elena Charles
Yupik woodcarver/maskmaker and skinsewer
Bethel, AK

Charles Hankins*
Boatbuilder
Lavallette, NJ

Nalani Kanaka'ole & Pualani Kanaka'ole Kanahele
Hula Masters
Hilo, HI
Everett Kapayou
Native American singer (Mesquakie tribe)
Tama, IA

McIntosh County Shouters
African-American spiritual/shout performers
Townsend, GA

Elmer Miller*
Bit and spur maker/silversmith
Nampa, ID

Jack Owens*
Blues singer/guitarist
Bentonia, MS

Mone & Vanxay Saenphimmachak
Lao weaver/needleworker and loommaker
St. Louis, MO

Liang-xing Tang
Chinese-American *pipa* (lute) player
Bayside, NY

Liz Carroll
Irish-American fiddler
Chicago, IL

Clarence Fountain & the Blind Boys
African American gospel singers
Atlanta, GA

Mary Mitchell Gabriel
Native American basketmaker (Passamaquoddy)
Princeton, ME

Johnny Gimble
Anglo fiddler, (Western Swing)
Dripping Springs, TX

Frances Varos Graves*
Hispanic American *colcha* embroidery
Ranchos de Taos, NM

Violet Hilbert
Native American storyteller/conservator (Skagit)
Seattle, WA

Sosei Shizuye Matsumoto
Japanese tea ceremony master
Los Angeles, CA

D.L. Menard
Franco-American Cajun musician / songwriter
Erath, LA

Simon Shaheen
Arab American *oud* player
Brooklyn, NY
Lily Vorperian
Armenian (Marash-style) embroidery
Glendale, CA

Elder Roma Wilson
African American harmonica player
Blue Springs, MS

Bao Mo-Li
Chinese-American *jing-erhu* player
Flushing, NY

Mary Holiday Black
Navajo basketmaker
Mexican Hat, UT

Lyman Enloe*
Anglo-American old time fiddler
Lee' s Summit, MO

Donny Golden
Irish-American step dancer
Brooklyn, NY

Wayne Henderson
Appalachian luthier
Mouth of Wilson, VA

Bea Ellis Hensley
Appalachian blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Alaskan woodcarver/metalsmith/dancer
Ketchikan, AK

Danongan Kalanduyan
Filipino-American *kulintang* musician
San Francisco, CA

Robert Jr. Lockwood
African-American Delta blues guitarist
Cleveland, OH

Israel "Cachao" López
Afro-Cuban bassist, composer, bandleader
Miami, FL

Nellie Star Boy Menard*
Lakota Sioux quiltmaker
Rosebud, SD

Buck Ramsey*
Anglo-American cowboy poet and singer
Amarillo, TX

Obo Addy
African-American drummer/leader
Portland, OR

Paul Dahlin
Swedish American fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican drummer/leader
New York, NY

Solomon & Richard Ho'opi'i
Hawaiian singers
Wailuku, HI

Will Keys
Anglo American banjo player
Gray, TN

Joaquin Lujan
Guamian Blacksmith
GMF Guam

Eva McAdams
Shoshone crafts/beader
Fort Washakie, WY

John Mealing & Cornelius Wright*
African-American work songs
Birmingham, AL

Vernon Owens
Anglo American potter
Seagrove, NC

Betty Pisio Christenson
Ukrainian-American pysanky
Suring, WI

Dolly Spencer
Inupiat dollmaker
Homer, AK

1987

Edward Babb
"Shout" Band Gospel musician & Band Leader
Jamaica, NY

Charles Brown*
West Coast Blues Pianist & Composer
Berkeley, CA

Gladys LeBlanc Clark
Acadian (Cajun) Spinner & Weaver
Duson, LA

Georgia Harris*
Catawba Potter
Atlanta, GA

Ali Akbar Khan
North Indian Sarod Player & Raga Composer
San Anselmo, CA

Ramón José López
Santero & Metalsmith
Santa Fe, NM

Jim* & Jesse McReynolds
Bluegrass Musicians
Gallatin, TN

Phong Nguyen
Vietnamese Musician & Scholar
Kent, OH

Hystercine Rankin
African-American Quilter
Lorman, MS

Hua Wenyi
Chinese Kunqu Opera Singer
Arcadia, CA

Francis Whitaker*
Blacksmith/Ornamental Ironworker
Carbondale, CO

1988

Apsara Ensemble:
Ms. Moly Sam, Ms. Sam-Oeun Tes, & Mr. Sam-Ang Sam
Cambodian Traditional Dancers and Musician
Reston, VA &
Fort Washington, MD

Eddie Blazonczyk
Polish-American Musican/Bandleader
Bridgeview, IL

Bruce Caesar
Sac and Fox/Pawnee German Silver Artist
Anadarko, OK

Dale Calhoun
Anglo-American Boat Builder
Tiptonville, TN

Antonio De La Rosa
Tejano Conjunto Accordionist
Riviera, TX

Epstein Brothers:
Max, William " Willie",
& Julius "Julie"
Jewish Klezmer Musicians
Tamarac, FL

Sophia George
Yakama-Coleville Beadworker
Gresham, OR

Nadjeschda Overgaard
Danish-American Hardanger Needleworker
Kimballton, IA

Harilaos Papapostolou*
Greek Byzantine Chanter
Potomac, MD

Roebuck "Pops" Staples*
African-American Gospel/Blues Musician
Dolton, IL

Claude Williams
African-American Jazz/Swing Fiddler
Kansas City, MO

1989

Frisner Augustin
Haitian Drummer
Brooklyn, New York

Lila Greengrass Blackdeer
Hocak Black Ash Basketmaker/Needleworker;
Black River Falls, Wisconsin

Shirley Caesar
African-American Gospel Singer
Durham, North Carolina

Alfredo Campos
Horse-Hair Hitcher
Federal Way, Washington

Mary Louise Defender Wilson
Dakotah-Hidatsa Traditionalist/Storyteller
Shields, North Dakota

Jimmy "Slyde" Godbolt
Tap Dancer
Hanson, Massachusetts

Ulysses "Uly" Goode
Western Mono Basketmaker;
North Fork, California

Bob Holt
Ozark Fiddler
Ava, Missouri

Zakir Hussain
North Indian Master Tabla Drummer
San Anselmo, California

Elliott "Ellie" Mannette
Steel Pan Builder/Tuner/Player
Morgantown, West Virginia

Mick Moloney
Irish Musician
Philadelphia, Pennsylvania

Eudokia Sorochaniuk
Ukrainian Weaver/Textile Artist
Pennsauken, New Jersey
Ralph W. Stanley
Master Boatbuilder
Southwest Harbor, Maine

1990

Bounxou Chanthraphone
Laotian weaver
Brookland Park, MN

Felipe García Villamil
Afro-Cuban Drummer/Santero
Los Angeles, CA

José González
Hammock weaver
San Sebastián, PR

Dixie Hummingbirds
African American Gospel Quartet
Philadelphia, PA

Nettie Jackson
Klickitat basketmaker
White Swan, WA

Santiago Jiménez, Jr.
Tejano accordionist/singer
San Antonio, TX

Genoa "Auntie Genoa" Keawe
Native Hawaiian falsetto singer/ukelele player
Honolulu, HI

Frankie Manning
Lindy Hop
Dancer/Choreographer/teacher
Corona, NY

Joe Willie "Pinetop" Perkins
Blues Piano Player
La Porte, IN

Konstantinos Pilarinos
Orthodox Byzantine Icon Woodcarver
Astoria, NY

Chris Strachwitz
Record Producer and Label Founder
El Cerrito, CA

Dorothy Thompson
Weaver
Davis, WVA

Don Walser
Western Singer/Guitarist
Austin, TX

1991

Celestino Avilés
Santero
Orocovis, PR

Mozell Benson
African-American quilter
Opelika, AL

Wilson "Boozoo" Chavis *
Creole zydeco accordionist
Lake Charles, LA

Hazel Dickens,
Appalachian singer-songwriter
Washington, DC and Montcalm, WV

João Grande
Capoeira Angola master
New York, NY

Evalena Henry
Apache basketweaver
Peridot, AZ

Peter Kyvelos
Oud maker
Bedford, MA

Eddie Pennington
Thumbpicking-style guitarist
Princeton, KY

Qi Shu Fang
Beijing Opera performer
Woodhaven, NY

Seiichi Tanaka
Taiko drummer and dojo founder
San Francisco, CA

Dorothy Trumpold
Rug weaver
East Amana, IA

Fred Tsoodle
Kiowa sacred song leader
Mountain View, OK

Joseph Wilson
Folklorist, advocate and presenter
Silver Spring, MD and Trade, TN

1992

Ralph Blizard
Old-time fiddler
Blountville, TN

Loren Bommelyn
Tolowa tradition bearer
Crescent City, CA

Kevin Burke
Irish fiddler
Portland, OR

Rose Cree/Francis Cree
Ojibwe basketmakers/storytellers
Dunseith, ND

Luderin Darbone/Edwin Duhon
Cajun fiddler and accordionist
Sulphur, LA./Westlake, LA

Nadim Dlaikan
Lebanese nye (reed flute) player
Southgate, MI

David "Honeyboy" Edwards
Blues guitarist/singer
Chicago, IL

Flory Jagoda
Sephardic musician/composer
Falls Church, VA

Clara Neptune Keezer
Passamaquoddy basketmaker
Perry, ME

Bob McQuillen
Contra dance musician/composer
Peterborough, NH

Domingo "Mingo" Saldivar
Conjunto accordionist
San Antonio, TX

Losang Samten
Tibetan sand mandala painter
Philadelphia, PA

Jean Ritchie
Appalachian musician/songwriter
Port Washington, NY & Viper, KY

*deceased